



BLACK SWAN  
STATE THEATRE  
COMPANY OF WA

BLACK SWAN STATE THEATRE COMPANY OF WA PRESENTS

# THE GLASS MENAGERIE



BY TENNESSEE WILLIAMS

2  
AUG

21  
AUG

HIS MAJESTY'S  
THEATRE



TOTAL RUNNING TIME: 2 HRS 20 MIN  
(INCLUDING INTERVAL)

THE GLASS MENAGERIE IS PRESENTED THROUGH SPECIAL  
ARRANGEMENT WITH THE UNIVERSITY OF THE SOUTH,  
SEWANEE, TENNESSEE.

PRINCIPAL PARTNER  
PMG Fortescue

BUSINESS ADVISORY PARTNER  
KPMG

ARTISTIC DIRECTOR PARTNER  
Wesfarmers Arts

LEGAL PARTNER  
CLAYTON UTZ

GOVERNMENT PARTNERS



# CONTENTS



---

## WELCOME

1. SYNOPSIS
2. A NOTE FROM THE DIRECTOR CLARE WATSON
3. A NOTE FROM THE SET & COSTUME DESIGNER FIONA BRUCE
4. A NOTE FROM THE VIDEO DESIGNER MICHAEL CARMODY
5. INTERVIEW WITH ACACIA DAKEN

---

## CAST AND CREATIVES

---

## BIOGRAPHIES

---

## THE BLACK SWAN TEAM

---

## ACKNOWLEDGEMENTS

---

Content warnings: Adult themes, ableist and racist language, use of herbal cigarettes and haze effects. Recommended Age 12+

---

BLACK SWAN STATE THEATRE COMPANY OF WA ACKNOWLEDGES THE WHADJUK PEOPLE OF THE NYOONGAR NATION WHO ARE THE TRADITIONAL CUSTODIANS OF COUNTRY ON WHICH HIS MAJESTY'S THEATRE STANDS. WE PAY OUR RESPECTS TO ALL FIRST PEOPLES, TO THEIR ANCESTORS AND ELDERS. IT IS A PRIVILEGE TO BE TOGETHER ON NYOONGAR COUNTRY.



# SYNOPSIS



**“YES, I HAVE TRICKS IN MY POCKET, I HAVE THINGS UP MY SLEEVE. BUT I AM THE OPPOSITE OF A STAGE MAGICIAN. HE GIVES YOU AN ILLUSION THAT HAS THE APPEARANCE OF TRUTH. I GIVE YOU TRUTH IN THE PLEASANT DISGUISE OF ILLUSION.” TOM, SC. 1**

Trapped in the slippery grip of memory, the Wingfield's are a family burdened by love, duty and denial.

Tom as narrator sets the scene and conventions of the play in his opening monologue before stepping into the memory of his last days in the Wingfield family apartment in St. Louis, 1937. As narrator he moves between past and present via monologues delivered on the apartment fire escape.

Abandoned by Mr Wingfield years preceding the action of the play, the characters' lives have become precariously enmeshed.

Amanda's marriage choice and status as a single mother has crippled her socially, emotionally, and financially. She wants the best for her children but her inability to face reality creates a co-dependent and suffocating environment.

A taut mother-son dynamic, and overprotective mother-daughter relationship drives a series of tug-of-wars fuelled by fear, resentment, and longing for freedom.

Tom tries his best to support the family by working in a factory, escaping the banality of life by spending his time at the movies, smoking on the fire escape, and dreaming of becoming a writer. His sister Laura, self-conscious of a limp remaining from a childhood illness retreats into a world of glass figurines.

Fearful of Laura's future, Amanda enrolls Laura in secretarial school. When Amanda learns Laura has not been attending secretarial school, she persuades Tom to find Laura a suitor.

When Jim O'Connor, Laura's high school crush arrives and reveals he is engaged, another dream is shattered. Resentments between Tom and Amanda are unearthed, shattering Laura's glass world, literally and symbolically. Tom leaves the family realising the shadow of memory will always follow him.



# A NOTE FROM THE DIRECTOR CLARE WATSON



YES. THIS IS HOW TENNESSEE WILLIAMS BEGINS. YES, IS THE FIRST WORD OF HIS MOST AUTOBIOGRAPHICAL PLAY. A PLAY THAT HE DESCRIBES AS THE SADDEST PLAY HE'S EVER WRITTEN AND YET IT IS BRIMMING WITH HUMOUR, HEART AND COMPASSION. SO MUCH SO, THAT EVERY DAY IN THE REHEARSAL ROOM HAS BEEN FILLED WITH LAUGHTER.



Yes. I cannot think of a more beautiful way to begin. Anything.

Yes, is how in 1944 Tennessee Williams (née Tom Williams) shot to fame – his mother, Edwina, his sister, Rose and his father, Cornelius Coffin have been memorialised and abstracted in the characters of Amanda, Laura and an absent father.

*The Glass Menagerie* is set in 1937 as the world was on the brink of World War II. The play is an indictment on American Capitalism that rings out with alarming urgency to our times. It is a play about longing and yearning, memory and nostalgia, escapism and dependency. Amanda escapes into her memories, Laura escapes into her glass menagerie and records – is that Blondie she's playing? – and Tom insists that he escapes to the movies. Early cinema is referenced throughout this production with video projection and with a live-music score by the inimitable brilliance of Tom O'Halloran on piano.

In an essay called *The Catastrophe of Success*, Tennessee wrote: "That time is short and it doesn't return again. It is slipping away while I write this and while you read it and the monosyllable of the clock is Loss, loss, loss unless you devote your heart to its opposition." This, to my mind, is a perfect summation of the artform of theatre... all-encompassing and entirely ephemeral. Thank you for joining us tonight for this brief moment as, together, we breathe life into the memory and imaginings of a great poet.

As a team, we have tenaciously devoted our hearts to Tennessee. It has been a process of reverence and revelation. Thank you to these extraordinary actors, to the creative team and all of our crew for this gift.



# A NOTE FROM THE SET & COSTUME DESIGNER FIONA BRUCE

**THE GLASS MENAGERIE IS SET IN THE WINGFIELD FAMILY APARTMENT, IN 1930s ST LOUIS.**

The apartment is described as part of a large, soulless urban development for the lower-middle class population with its most distinctive feature being the fire escape access, which is also a visual metaphor for the characters' future aspirations and their reliance on fantasy and escapism to cope with reality.

The character Tom directly addresses the audience at the top of the play and tells us that what we are about to see is, 'truth in the pleasant disguise of illusion' and that, 'the play is memory', poetic and non-realistic.

This design explores the concepts of memory and escapism within the abstracted, presentational conventions of theatre. Like memory, the set design is selective, with some elements of the apartment exaggerated while others forgotten. We've done away with walls, doors and windows, in favor of floating levels framed by black wings, and the interplay of

sheer gauzes and a cyclorama backdrop. Viewing the set through His Majesty's beautiful proscenium arch also adds to the experience.

What excites me about this set design is how it can transform through lighting design, video design, even sound composition. It has the potential to hide and reveal layers and shift with the moods and inner worlds of the characters, while still being a static set.

Practically, there is not a lot of time backstage for costume changes in *The Glass Menagerie*, but historically it makes sense that a family with limited resources would have trans-seasonal capsule wardrobes that are updated with layering and accessories, and a 'mend and make do' mindset.

As the seasons shift from winter to spring, the characters shed layers and take on a lighter palette, which mirrors the characters' optimism for new growth. Amanda and Laura both have dramatic costume transformations for the final scenes. Laura's look is inspired by the fragile beauty of her glass collection, while Amanda revisits the glory days of her youth.

This American classic has been staged countless times before and while we are staying close to the spirit of the staging as described in the script, there is always something new to explore in the design.









# A NOTE FROM THE VIDEO DESIGNER MICHAEL CARMODY

## THE VIDEO DESIGN FOR THIS PRODUCTION HAS BEEN GUIDED BY A CONSTANT REFRAIN, “TRUST IN TENNESSEE”.

Almost all of the video cues are from his original version of the play. He was experimenting with the form of screen projection in a very deliberate way, using text and image to punctuate moments, accent values, and frame the world. From the start we wanted to honour and serve that vision. It's been a pleasure to unpack every screen title and image he imagined.



It was a thrill to discover that every one of them has a very specific intention, both poetic and practical. I can't imagine working on a production of this work and not falling in love with Tennessee. I love how unafraid he is of basic human sexuality. How he recognises with great compassion, the turmoil that it can create, in both its expressed and unexpressed forms. And how he recognises the power it can have to shape our dreams and desires.

The figure of the gentleman caller and the erotic charge he provides was the central inspiration for the video design. Taking all our cues from the script, the design grew to include glimpses of the early days of cinema, the romance of a flower in bloom, the fractured kaleidoscopic, beauty of light reflecting through glass.

The play is a rich and unusual mood piece. It rewards close attention. It's deeply compassionate and truthful, classical and literary, domestic and primal. The expressiveness of its form finds moving and sensitive insights into human nature.

One final note about the video design. Tom informs us early on that this is a memory play. Images meet the set in a way that produces duplication and distortion. This felt like a perfect description for the experience of memory. A copy of a copy of a copy...

# INTERVIEW WITH ACACIA DAKEN



***The Glass Menagerie* is an iconic play and is likely a piece most people have either seen, studied, or at least heard of- what's your relationship with the play? Is it a piece you've had prior interactions or experiences with?**

I was deeply familiar with some of Tennessee's other works, such as *A Streetcar Named Desire* but I am slightly ashamed to say I only read *The Glass Menagerie* when auditioning for it! So, I came to it completely fresh, which I think was a blessing in disguise. I could discover Laura in a very personal way in the rehearsal room.

**You're playing the role of Laura; how do you perceive her as a character? Are there elements of Laura and her story that you resonate with?**

Taking on the role of Laura has been a deeply personal experience for me. As someone with a disability, who is still discovering how I want to identify myself in relation to my disability and chronic condition. Laura has allowed me to step into my own story, instead of living in spite of it. She really has been a gift.

Laura is an incredibly fragile human. There's a line where she says... "*If you breathe, it breaks*" and I think that's very true of her, and the way people interact with her. Yet I think with anyone who is that suppressed – deep, deep

within there is something wild, yearning to be released. And that conflict is alive in her body. Like her glass animals, she is transparent; she feels things very deeply, very much in her body and values sincerity above all else.

For me what's most fascinating about her, is her inner trauma. It is her severe anxiety which is truly crippling. I think she is completely traumatised. She suffered a terrible illness as a child, the days she would have spent alone, wondering if she was going to live, and then dealing with the physical impairment, especially within the society of the 1930s. As Jim says it's been "*magnified thousands of times by [her] imagination*" and while that could be read as a dismissive, ableist statement. I truly believe what she is limited by now is her lack of self-belief, and her lack of support. She absolutely is suffering with post-traumatic stress. Something I too was diagnosed with after my initial injury, I am fortunate enough to be living in a time where these conditions are acknowledged, and I had a decent support network around me. Instead, Laura has her glass menagerie. It's the only thing she can control – it's her escape, as is the music she plays to soothe herself.

**Continues on following page.**





**In the play Laura has a limp, as someone with a similar lived experience in having a disability, what does it mean to you and the wider community of people with disabilities to see authentic casting in roles like these?**

Visibility is so incredibly important and to be completely honest, I was initially worried because I am someone whose disability isn't immediately evident. I didn't want people to think they weren't being truthfully represented.

In the play Laura is described as having a 'little physical defect'. She wore a brace on her leg as a child that "*clumped so loud*". There isn't much evidence of how prominent that limp is by the time we meet her as a twenty-four-year-old in the play. Often it is portrayed as a leg length difference. It felt improper to 'put on' a limp, when that is not my personal condition. For our interpretation of her physicality, we have chosen to draw on my own experience and acknowledge the physical care and discomfort someone with an ongoing physical impairment has as they navigate their day-to-day life and the exhaustion of that.

I have so appreciated Black Swan for acknowledging those of us who live in the grey area of 'invisible disability'. It's the first time in my entire career as an actor, that there has been open discussions about my needs, and I have been given proper support. It has been a very emotional journey for me being able to openly embrace what I live with everyday instead of trying to hide it, and a totally bizarre experience at allowing it to be revealed within my character!

It's a deeper connection than I've ever known with a character, and I can only imagine the story telling we will get when actors of all ranges of abilities are able to work from their lived-experience and are more openly represented in the content we create.

To read the full interview visit  
Magazine 6000  
<https://bit.ly/3zCLsP4>





# CAST

AMANDA WINGFIELD	Mandy McElhinney
TOM WINGFIELD	Joel Jackson
LAURA WINGFIELD	Acacia Daken
JIM O'CONNOR, THE GENTLEMAN CALLER	Jake-Fryer Hornsby

# CREATIVES

WRITER	Tennessee Williams
DIRECTOR	Clare Watson
SET & COSTUME DESIGNER	Fiona Bruce
LIGHTING DESIGNER	Lucy Birkinshaw
LIGHTING DESIGN SECONDMENT	Shannon O'Neill
COMPOSER & PIANIST	Tom O'Halloran
VIDEO DESIGNER	Michael Carmody
VOICE & ACCENT COACH	Julia Moody
STANDBY UNDERSTUDY	Ben Mortley
STAGE MANAGER	Megan Fitzgerald
ASSISTANT STAGE MANAGER	Georgia Smith
SET & COSTUME DESIGN SECONDMENT	Nikita Bernardo
COSTUME CONSTRUCTION	Napolina Orlando
MILLINER	Susi Rigg
HAIR CONSULTANT	Natalie Way





## MANDY MCELHINNEY AMANDA WINGFIELD

Mandy is one of Australia's most beloved actresses, having been seen most recently in popular series *Wakefield*. Mandy's numerous other television credits include *Love Child*, *Bad Mothers*, *Squinters*, *House of Hancock*, *Hyde & Seek*, *Paper Giants*, *Comedy Inc*, *Bed Of Roses*, and *MDA*. Mandy's feature film credits including *Ned Kelly* and *The Bank*.

Mandy's stage credits include *Appropriate*, *Mosquitos*, *In The Next Room (Or The Vibrator Play)*, *The Beauty Of Queen Lenane*, *Kafka's Metamorphosis*, *A Streetcar Named Desire*, *The Great And Don's Party* (Sydney Theatre Company); *Cinderella*, *Forget Me Not* (Belvoir Theatre), *Dreams In White* (Griffin Theatre Co), *When the Rain Stops Falling* (Brink); *Di Viv And Rose*, *The Hypocrite*, *Life After George and Pride And Prejudice* (Melbourne Theatre Company); *This Way Up*, *Holy Day*, *Twilight Series*, *Inside 2000* (Playbox). Mandy received the AACTA Award for Best Supporting Actress in a Television Drama for her role in *Howzat: Kerry Packer's War*.



## JOEL JACKSON TOM WINGFIELD

Joel is a Logie and Australian Academy of Cinema and Television Arts award winning actor, musician and writer. Best known for his TV role in *Peter Allen; Not the Boy Next Door*, Joel's numbering TV credits include *Deadline Gallipoli*, *Hyde & Seek*, *The Wrong Girl*, *Safe Harbour*, *Mystery Road 2* and *Ms Fisher's Modern Murder Mysteries*. Joel's feature film credits include *I Met A Girl*, *H is for Happiness* and *Jungle*.

As a writer and actor, Joel's short film *Stranger* has won multiple short film awards internationally and screened at Flickerfest and the St Kilda Film Festivals.

For the stage, Joel has appeared in *Born Yesterday* (Melbourne Theatre Company) and *Midsummer Night's Dream* (Fremantle Theatre Company).





## ACACIA DAKEN LAURA WINGFIELD

Acacia is an actor and voice artist from Perth. Involved in theatre from a young age, at twenty-one she was accepted into the prestigious Bristol Old Vic Theatre School and was based in the UK for many years performing in shows including *The Love of the Nightingale*, *Stupid F\*cking Bird*, *The Changeling*, and *Macbeth*.

Since returning to Perth in 2020, Acacia had a series regular role in the ABC/BBC show *Itch*, based on the book by Simon Mayo. She recently wrapped the lead role in the independent feature film *Lies Within Us*, which is due for release later this year.

Acacia is delighted at the opportunity to have her debut with Black Swan and perform in such an acclaimed and timeless play.



## JAKE FRYER-HORNSBY JIM O'CONNOR, THE GENTLEMAN CALLER

Jake is an actor, writer, and theatre maker, originally from regional Western Australia, Nyoongar country. Jake started performing when he relocated to the US in his late teens. Jake trained at the Western Australian Academy of Performing Arts before relocating to the east coast.

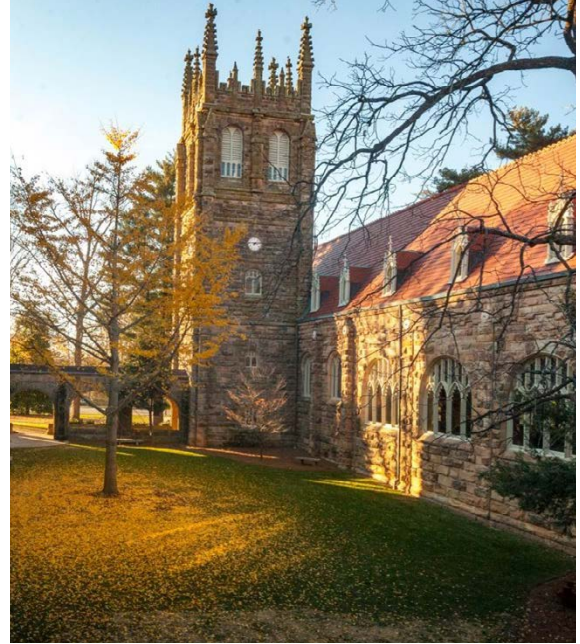
Whilst there, Jake was the recipient of the Channel 9 Award for Best Actor (Male) for his portrayal of Mike in the 2017 WASA short film *Halim*. Jake has since gone on to work on and around stages all over the country with companies including Bell Shakespeare, The Australian Shakespeare Company, as well as a number of independent companies. He is currently a teaching artist with Black Swan.



## TENNESSEE WILLIAMS

Tennessee Williams was born in 1911 in Columbus, Mississippi, where his grandfather was the Episcopal clergyman. When his father, a travelling salesman, moved with his family to St Louis some years later, both he and his sister found it impossible to settle down to city life. He entered college during the Depression and left after a couple of years to take a clerical job in a shoe company. He stayed there for two years, spending the evenings writing. He entered the University of Iowa in 1938 and completed his course, at the same time holding a large number of part-time jobs of great diversity.

He received a Rockefeller fellowship in 1940 for his play *Battle of Angels*, and he won the Pulitzer Prize in 1948 for *A Streetcar Named Desire* and in 1955 for *Cat on a Hot Tin Roof*. Other plays include *Summer and Smoke*, *The Rose Tattoo*, *Camino Real*, *Baby Doll*, *The Glass Menagerie*, *Orpheus Descending*, *Suddenly Last Summer*, *The Night of The Iguana*, *Sweet Bird of Youth*, and *The Two-Character Play*. Tennessee Williams died in 1983.



## UNIVERSITY OF THE SOUTH

The University of the South, a national ranked liberal arts college and Episcopal seminary, is the beneficiary of the Tennessee Williams' estate, including the copyrights to all his works. This gift was made as a memorial to Williams' grandfather, the Reverend Walter E. Dakin, who studied at the University's seminary in 1895.

The Walter E. Dakin Memorial Fund is used to support the Sewanee Writers' Conference, the Sewanee Young Writers' Conference, and the School of Letters. The Fund also supports scholarships for students who wish to pursue creative writing and fellowships which are granted annually to budding playwrights or authors. Those fellows include Ann Patchett, Claire Messud, Tony Early, and Mark Richard. The Tennessee Williams Center houses the University's theater department, and a portion of the Fund supports the department and its theatrical productions.

Visit [www.sewanee.edu](http://www.sewanee.edu) for more information.





## CLARE WATSON DIRECTOR

Clare was the Artistic Director and Co-CEO of Black Swan. For the company (2016 – 2022) she has directed *York*, *The Cherry Orchard*, *The Torrents* (a co-production with Sydney Theatre Company), *Our Town*, *Xenides*, *The Events*, *You Know We Belong Together* (a co-production with Perth Festival and DAADA) and *Let the Right One In*. Previously, Clare was Artistic Director at St Martins collaborating with children and teenagers, female Director-in-Residence at Malthouse Theatre and is a Melbourne Theatre Company (MTC) Women Directors' Program alumna. Clare is a graduate of Directing at the Victorian College of the Arts. She is a trained teacher and worked in high schools in Victoria for 15 years and was also the Education Manager at Malthouse Theatre.



## FIONA BRUCE SET & COSTUME DESIGNER

Fiona's previous Black Swan set and costume design credits include *Animal Farm*, *Every Brilliant Thing* (2021), *Water* (2018), *The Seagull* (2014), *Dust* (2014), *Midsummer [A Play with Songs]* (2013), *Shrine* (costume 2013), *Shakespeare Shenanigans* (2013), *Boy Gets Girl* (2012), *Yellow Moon* (2010), and *The Shape of Things* (2010). In 2017, Fiona was part of Melbourne Theatre Company's Women in Theatre Program and the National Gallery of Victoria's 2017 Art and Design Triennial exhibition design team. She has also collaborated on several independent theatre productions and has won two Performing Arts WA Awards for set design. Fiona has a M. Communication Design (RMIT), and B. Arts from WAAPA and Curtin University.



## LUCY BIRKINSHAW LIGHTING DESIGNER

Lucy is an accomplished lighting designer and artist. Lucy's lighting practice encompasses theatre, opera, music theatre, concert lighting, dance, film and television. She trained formally in fine arts and lighting for performance. Lucy has designed lighting for companies such as STC, Perth Theatre Company, Malthouse, Griffin, Barking Gecko, The Aphids, Melbourne Opera, Lyric Opera Melbourne, WAYTCO, Performing Lines, My Darling Patricia, OpticNerve, Side Pony Productions, Hayloft Project, Magnormos, Red Ryder, Perth Festival, Opera in the Park, Australian Opera Studio, and many others. She enjoys collaborating with a diverse range of directors, choreographers, and composers. Lucy's distinctive approach to depth, contrast and beauty within her designs make her an identifiable theatre artist.



## TOM O'HALLORAN COMPOSER & PIANIST

Tom is an award-winning jazz pianist, commissioned composer, enthusiastic conductor and full-time jazz educator. His recent 2021 composition *My Voice, A Trigger For Change* was written for Big Band and Jazz Vocal Choir, and used a substantial poem from beat poet Fable Goldsmith. 2021 also saw Tom release two new albums featured on ABC Jazz; *Axiom* with his longstanding piano trio and *TLC* with his jazz organ trio. In 2017 Tom was commissioned to compose and perform music for the *IN-SITU* 2017 season; a site-specific dance work. In 2016 Tom released *Now Noise*, and received an Australia Council grant to compose and develop the work. The album won Jazz Work of the Year at the 2017 APRA Art Music Awards. His album *We Happy Few* won the 2009 ABC Limelight Magazine award for best jazz achievement. Tom O'Halloran is the Jazz stream coordinator at WAAPA, ECU.





### MICHAEL CARMODY VIDEO DESIGNER

Previous Black Swan productions include: *City Of Gold*, *Animal Farm*, *You Know We Belong Together*, *Assassins*, and *Let The Right One In*. He has also worked as a video designer with Melbourne Theatre Company, Sydney Theatre Company, Live Nation, Melbourne Festival, St Martins, She Said, Sport for Jove, Angus Cerini/Doubletap, and Malthouse Theatre.

Productions include: *Gonzo*, *The Waiting Room*, *I Call My Brothers*, *Balit Liwurukk*, *For the Ones Who Walk Away*, *I saw the second one hit*, *Fallen*, *Hart*, *Saving Henry*, and *Chapters from the Pandemic*. His short documentary *Debutantes* was an 'Official Selection' at the Melbourne International Film Festival, Brisbane International Film Festival, and Perth Revelation International Film Festival.

In 2018 he received a Green Room Award for Design in Contemporary and Experimental Performance (*For the Ones Who Walk Away*).  
<https://vimeo.com/carmody>



### JULIA MOODY VOICE & ACCENT COACH

Julia has been Voice Coach on many Black Swan productions including *City of Gold*, *York*, *Clinton: The Musical*, *Assassins*, *Next to Normal*, *The Red Balloon*, *Venus in Fur*, *Laughter on the 23<sup>rd</sup> Floor*, *The Seagull*, *Dust*, *Midsummer [a play with songs]*, *Other Desert Cities*, *A Midsummer Night's Dream*, *The Importance of Being Earnest*, *Madagascar*, *The Glass Menagerie* and *The Laramie Project*; and for Black Swan/Queensland Theatre Company on *Other Desert Cities* and *The Clean House*. She has also appeared an actor for the company in: *When the Rain Stops Falling*, and *The Memory of Water*. Julia also works as a freelance voice consultant with governments, corporations, educational institutions, and individuals from all walks of life. She was Head of Voice in the Acting Department at WAAPA, taught voice at the RADA (UK), has been a board member of the Australian Voice Association, and is an Associate teacher of Fitzmaurice Voicework.



## BEN MORTLEY STANDBY UNDERSTUDY

Ben is a performer and filmmaker. His screen credits include feature films *Dingo*, *Lantana*, *Drift*, *Pinch* and *The Gateway*, with award-winning performances in *Zelos*, and *The Decadent and the Depraved*. TV credits include: *McLeod's Daughter's*, *Cloudstreet*, *Home & Away*, *A Place to Call Home* and *Itch*. He has performed in theatres around Australia including shows for: Black Swan, STC, Belvoir, Bell Shakespeare, The Ensemble Theatre, Barking Gecko, Spare Parts Puppet Theatre, Griffin Theatre, The Blue Room Theatre, and Perth Festival. Recently he played the lead in the short film *Carmentis*, which had its world premiere at Tribeca Film Festival, winning major awards at CinefestOz, St Kilda Film and the San José International Short Film Festival.



## MEGAN FITZGERALD STAGE MANAGER

Megan graduated from the Victorian College of the Arts (VCA) in 2010. Since graduating Megan has worked on an array of theatre shows and events. Megan's Freelance Theatre Credits include Black Swan's *Animal Farm*; Perth Festival's *Jali*; Western Sky Project's Regional Tour of *Miss Westralia*; Spare Parts Puppet Theatre's *Beanstalk*, *Miss Lily*, *The Numbat* and *String Symphony*; Fremantle Theatre Company's *A Midsummer Night's Dream* and *The Other Place*; SoPopera Productions' *The Little Mermaid* and *A Chorus Line*; Force Majeure's *You Animal, You*; Merrigong Theatre Company's *Dead Man Break*; Polyglot's National Tour of *Muckheap*; Belvoir Theatre's *Oedipus Schmeodipus*; Chunky Move/Malthouse's *127 Days* and Melbourne Theatre Company's *Happy Ending*. Megan's Freelance Event Credits include Sydney Festival, Soundwave Festival, Melbourne Festival, City of Melbourne NYE, U2's 360 Tour, Rob Thomas, Yours and Owls Festival, Psyfari Festival and Moomba Festival. Megan is passionate about teaching and held the position as lecturer in Stage Management at the University of Wollongong for several years.





## GEORGIA SMITH ASSISTANT STAGE MANAGER

Georgia graduated from Curtin University with a BA in Performance Studies in 2015. Since 2014 she has regularly worked as a stage manager/tech operator. Black Swan credits include *Playthings*, *Animal Farm*, and *The Lighthouse Girl*. Her recent Blue Room Theatre highlights include 2019 Members' Choice winner *Playthings* (Second Chance Theatre) and Best Production winner *The Wolves* (Red Ryder Productions). Fringe World credits include Martin Sims award winners *Bus Boy* (Rorschach Beast, 2017) and *The Great Ridolphi* (The Last Great Hunt, 2016). She toured *Bus Boy* to Brighton Fringe in 2018 and *The Great Ridolphi*, along with *Fag/Stag* and *Bruce*, to Edinburgh Fringe in 2017; and regionally toured *Bali* (The Last Great Hunt, 2018).



# ACKNOWLEDGEMENTS

Black Swan would like to thank Brian Heller and the Arts Angels, and our Black Swan student, metro and regional ambassadors.

Special thanks to photographers Daniel J Grant, Dana Weeks and videographers Birdhouse Media, Cross Border Productions and Jessica Russell.

## PRINCIPAL PARTNER



## GOVERNMENT PARTNERS



## MAJOR PARTNERS



Accommodation Partner



MINDEROO  
FOUNDATION

Future Fund Founding Partner



Airline Partner



Artistic Director Partner

## SEASON PARTNERS



City of Perth

Sector Development Partner

CLAYTON UTZ

Legal Partner



Business Advisory Partner

## SUPPORTING PARTNERS

ALEX HOTEL

Neighbourhood Partner



EVENTS • DESIGN • GIFT



Beer Partner



Perth Airport

ROHAN  
JEWELLERS

SHADOW  
WINE BAR

Neighbourhood Partner



## MEDIA & MARKETING PARTNERS

BARB/TTA



JCDecaux



THANK YOU TO OUR FAMILY OF DONORS FOR HELPING US CREATE BRAVE AND PLAYFUL CONVERSATIONS

## PRIVATE GIVING

CREATORS  
CIRCLE

WHITE  
SWANS

ENCORE!  
DONORS

LOCAL  
LARRIKINS

LEGACY  
LEADERS



# THE BLACK SWAN TEAM

## BOARD OF DIRECTORS

CHAIR Francois Witbooi

DEPUTY CHAIR AND TREASURER  
Felicity Gooding

COMPANY SECRETARY Anna Casellas  
Zoë Atkinson  
Mimi Packer  
Prof. David Shirley  
Alison Terry

## ARTISTIC REFERENCE GROUP

CHAIR Prof. David Shirley  
Kate Champion  
Ian Booth  
Rob Brookman  
Wendy Martin  
Michael McCall  
Barry McGuire  
Rob McKenzie  
Sally Richardson  
Ann Tonks

## PHILANTHROPY ADVISORY BOARD

CHAIR Mimi Packer  
Di Bain  
Andrew Baker  
John Barrington AM  
Anna Casellas  
Leah Royle  
Lisa Rowley  
Natasha Taylor

## BLACK SWAN TEAM

ARTISTIC DIRECTOR Kate Champion  
CHIEF EXECUTIVE OFFICER Ian Booth

## ARTISTIC

LITERARY DIRECTOR Polly Low  
CASTING DIRECTOR/COMPANY MANAGER  
Chantelle Iemma  
SENIOR PRODUCER Kathleen Higgs  
PROJECT PRODUCER Julia Holt  
CREATIVE LEARNING MANAGER  
Christie Sistrunk  
RESIDENT ARTIST Chris Isaacs

## FINANCE & OPERATIONS

HEAD OF FINANCE Sarah-Jane Watkins  
FINANCE MANAGER Katie Gugliotta  
FINANCE ASSISTANT Eadie Pocock  
HEAD OF OPERATIONS Deanna Faust  
EXECUTIVE ASSISTANT & OFFICE MANAGER  
Erin Howe

## MARKETING & TICKETING

HEAD OF MARKETING Suzanne Beecroft  
PUBLIC RELATIONS MANAGER Irene Jarzabek  
CAMPAIGN MANAGER Olivia Atley  
TICKETING & CUSTOMER SERVICE MANAGER  
Logan Jones  
TICKETING OFFICERS Linda Pope,  
Angela Sturdy

## DEVELOPMENT

HEAD OF BUSINESS DEVELOPMENT  
Georgia Clark  
HEAD OF PHILANTHROPY Virginia Withers  
EVENTS MANAGER Kaitlin Tinker  
DEVELOPMENT LIAISON OFFICER  
Fallyn Petherick

## TECHNICAL & PRODUCTION

HEAD OF PRODUCTION Katie Moore  
TECHNICAL COORDINATOR Joey Coombes  
WORKSHOP MANAGER Les Hickford  
WORKSHOP ADMINISTRATOR & SET BUILDER  
Ben Green  
HEAD MECHANIST & SENIOR SET BUILDER  
Stephen Matthews  
SCENIC ARTIST Marek Szlyer  
SET & PROP BUILDER Jordan Lee  
SET BUILDERS Ruben Dwyer, Alison Little  
WARDROBE MANAGER Lynn Ferguson  
COSTUME CUTTER Jenny Edwards  
WARDROBE ASSISTANT/DRESSER Anna Weir





**Proud to be the Principal  
Partner of Black Swan State  
Theatre Company of WA**



**Thriving communities | Global force**





**Wesfarmers Arts**

BLACK SWAN  
STATE THEATRE  
COMPANY &  
WESFARMERS  
ARTS / MAKING  
THE IMPOSSIBLE  
POSSIBLE

Artistic Director Partner



IS BLOOD THICKER THAN OIL?

# OIL

BY ELLA HICKSON



**“SCORCHINGLY  
AMBITIOUS, WITH PLENTY  
OF RENEWABLE ENERGY.”**

THE GUARDIAN ★★★★★

5  
NOV

27  
NOV

HEATH LEDGER  
THEATRE

BOOK NOW [BSSTC.COM.AU](http://BSSTC.COM.AU)

PRINCIPAL PARTNER  
 PMG Fortescue

BUSINESS ADVISORY PARTNER  
 KPMG

ARTISTIC DIRECTOR PARTNER  
 Wesfarmers Arts

LEGAL PARTNER  
 CLAYTON UTZ

GOVERNMENT PARTNERS  
 Australian Government  
 Department of the Environment, Water and Heritage  
 Department of the Environment, Water and Heritage  
 Department of the Environment, Water and Heritage



BLACK SWAN  
STATE THEATRE  
COMPANY OF WA





**BLACK SWAN  
STATE THEATRE  
COMPANY OF WA**

**FOR YOU.  
ABOUT YOU.  
WITH YOU.**

@BLACKSWANSTC  
bsstc.com.au



Cover Image by  
Frances Andrijich / BARBITTA GROUP

